

Fall 12-2-2012

60!

Lehigh University Music Department

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Lehigh University Music Department
2012-2013 Season



Baker Hall Zoellner Arts Center

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LU MusicDept

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Lehigh University Music Department presents

60!



The Wind Ensemble at Lehigh University

David B. Diggs, *director*

Geoffrey Groman, *conducting intern*

Sunday, December 2, 2012

3:00 PM

Baker Hall

Zoellner Arts Center

12.2.12 WIND ENS.

PROGRAM

Block M March Jerry H. Bilik

Trauersinfonie (excerpt) Richard Wagner
revised for Symphonic Band by Erik Leidzen

Trauermusik (WWV 73) Richard Wagner

Tunbridge Fair Walter Piston

Huntingtower Ballad Ottorino Respighi
Conducted by Geoffrey Groman

Finale from Symphony No. 3 Vittorio Gianinni

Intermission

Ballad for Band Morton Gould

Highland Anthem Andrey Stolyarov
(world premiere)

William Byrd Suite Gordon Jacob

The Earle of Oxford's March

Pavana

Jhon come kiss me now

The Mayden's Song

Wolsey's Wilde

The Bells

PROGRAM NOTES

In the fall of 1952, over four hundred composers worldwide received a letter from Frederick Fennell announcing the beginning of a new resource for wind band performance. In this letter he outlined a basic instrumentation that could be used in its entirety or in any configuration that the composer should desire. In its simplest form, it was an ensemble of woodwind, brass and percussion soloists joined together to perform. Today we celebrate sixty years of the wind ensemble concept by performing music from the first years of the Eastman Wind Ensemble.

Fennell had several reasons for the development of the wind ensemble. One can be found in the statement that no one aspires to be the fifteenth cornet or the twenty-seventh clarinet in a large band. As outlined in "The Wind Ensemble Concept" by Donald Hunsberger, Fennell put forth two main principles: 1) the development of an original repertoire, as opposed to a borrowed, arranged, or transcribed one, and 2) the idea of flexible instrumentation and personnel assignments for each work.

This idea of performing wind band music as the composer intended followed closely the movement in England to perform baroque and classical music in the proper style and on instruments of the original period, inspired by the work of Arnold Dolmetsch. Additionally a recording contract in the 1950s and 1960s with Mercury "Living Presence" Records made available to a large audience the "new" sound and interpretations of the wind ensemble.

Block M March was composed in 1952 for the University of Michigan's Band annual Varsity Night concert by Jerry H. Bilik (b. 1933), who at that time was only a sophomore. The "Block M" is the symbol for the university and this march would become an integral part of the Michigan marching

band routines much in the same way as the Lehigh Marching 97 have the "Marching Lehigh." Bilik went on to be the chief arranger for the West Point Academy band (1955-58) and the arranger for the Michigan marching band working with George Cavender. He has numerous other popular works including *American Civil War Fantasy* that has been recorded by the Wind Ensemble at Lehigh University.

In 1844 a patriotic movement made possible the transference of the remains of Carl Maria von Weber (1786-1826) from London, where he had died eighteen years earlier, to Germany, his native land. A ceremony was held in Dresden, and Richard Wagner (1813-1883) had a leading role including reading the eulogy and composing the funeral march for the torchlight procession. The march was based on two themes by Weber from his opera *Euryanthe*.

The score of the march remained unpublished until 1926, and the next year the New York Philharmonic gave a performance of a revised score. Sometime in the 1940s Erik Leidzen made a symphonic band arrangement for the Goldman Band. Today we play an excerpt from the Leidzen arrangement followed by the original Wagner version.

Tunbridge Fair (1950) by Walter Piston (1894-1976) was commissioned by the American Bandmasters Association, and is his only work for wind band. It depicts the annual county fair at Tunbridge, Vermont, which began in 1867 and continues today. The work has a strong ragtime influence, but the contrapuntal patterns of Bach and the developmental devices of Mozart and Beethoven can also be heard. Piston wrote four books on music theory including an important book on orchestration. He taught at Harvard from 1926 until 1959, and some of his students include Leonard Bernstein, Elliott Carter, Samuel Adler and Leroy Anderson.

Ottorino Respighi (1879-1936) was the one of the first important Italian composers to write primarily instrumental

music after more than a century of his country's almost exclusive focus on opera. He is most remembered for his colorful and immediately acclaimed symphonic poems *Fountains of Rome*, *Pines of Rome*, and *Roman Festivals*. Written in 1932, *Huntingtower Ballad* is his only work for wind band. The title refers to a castle in central Scotland, which Respighi is known to have visited at least once. It was called the House of Ruthven from the time of its construction starting in the fifteenth century until the seventeenth century, when several members of the clan were involved in an unsuccessful plot against King James VI and their forfeited property was renamed Huntingtower. Respighi paints a misty but imposing portrait of his subject, including a jig and an allusion to Lady Greensleeves, the daughter of the fourth Lord of Ruthven who eloped with a servant and is still said to haunt the castle.

- Notes by Geoffrey Groman

Vittorio Giannini (1903-1966) writes about his symphony. "The *Symphony No. 3* was composed on a commission by the Duke University Band and its conductor Paul Bryan, during the summer of 1958, in Rome, Italy, where I was spending my vacation. It is my second work for band. . . I can give no other reason for choosing to write a symphony to fulfill this commission than that 'I felt like it,' and the thought of doing it interested me a great deal."

The Finale is marked *Allegro con brio*, and is in Sonata Allegro form.

Morton Gould (1913-1996) was a life-long New York resident, having been born in a suburban section of Queens. He published his first composition at age six, and over his lifetime composed more than one thousand works in almost every category of music. He served as the director of ASCAP for thirty-five years, retiring as president in 1994. In a 1953 interview, he explained: "I've always felt that music should be a normal part of the experience that surrounds people. It's not a special taste. An American composer should have

something to say to a cab driver."

The composer offered the following commentary: "*Ballad for Band* is basically an introverted piece that starts slowly, is linear, and has a quiet lyricism; it is not big band in the sense that there is little razzle-dazzle." The *Ballad* was written in 1946, and the romanticism of folk music and the soul of the African-American spiritual are strongly evident.

Highland Anthem, for the Wind Ensemble at Lehigh University, is written with this particular concert's theme in mind. Based on a theme of twenty notes repeated three times, each "sixty" section is varied several times before transitioning into a soloistic section based on a secondary melodic idea, and then returns to the "sixty" theme again before an explosive coda. *Highland Anthem* is a departure harmonically from anything I have written before, and it was exciting to explore some new techniques and colors. Thank you to Professor Diggs and the Wind Ensemble for this wonderful opportunity!

- Andrey Stolyarov

Andrey Stolyarov is a fifth-year Presidential Scholar at Lehigh University. Andrey graduated in May 2012 with a BA in Music (concentrations in composition and vocal performance), and is currently applying for graduate schools for the fall of 2013. In addition to the Wind Ensemble piece this semester, Andrey has also written a string quartet and a choral piece, and is currently finalizing a piece for organ. Andrey recently received a Strohl Undergraduate Research Grant, which he will use for his senior composition recital in the spring.

The tercentenary of William Byrd's death (1542-1623) was observed in 1923, and for that occasion Gordon Jacob (1895-1984) selected six movements from Byrd's Fitzwilliam Virginal Book to set for military band. The virginal is a small keyboard instrument of limited expressiveness and dynamic

range. The set was composed probably between 1620 and 1621, and the manuscripts were part of a collection obtained by Viscount Fitzwilliam in the middle of the eighteenth century. They are currently preserved in the Cambridge Museum.

Each of the movements of the suite has been expertly transformed for wind band from the original and reveals the creativity of William Byrd and the sensitive understanding of the medium by Gordon Jacob. They are as a result not merely an arrangement of Byrd's music, but rather an elucidation of the inner textures and nuances of the original virginal works.

LEHIGH VALLEY



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The Wind Ensemble at Lehigh University is a member of the Lehigh Valley Civil War Commemoration Committee, a Lehigh Valley collaborative recognizing and commemorating the Civil War through art, discussions, music and drama.

For a calendar of events and more information go to www.historicbethlehem.org and click on "Civil War."

By this time in 1862, the Confederate forces had seen several victories including on the Peninsula, at Second Manassas and Antietam. However, Union troops under the leadership of General Burnside were preparing for a major assault against General Lee at Fredericksburg Virginia.

On this date: 1862 – Only a few skirmishes along the Rappahannock River near Leeds' Ferry were reported.

1863 – The Army of the Potomac was completing its withdrawal to north of the Rappahannock River, effectively abandoning the Mine Run Campaign.

1864 – General Hood's advance units of the Army of Tennessee reached Nashville and the Federal lines. The decisive battle for Nashville would occur on the 15th.

ABOUT THE ARTISTS

Geoffrey Groman is a senior from Syracuse, NY, pursuing dual degrees in Electrical Engineering and Music. As a Lehigh Music Scholar, he sings in the Choral Union and plays clarinet in the Philharmonic in addition to the Wind Ensemble. His interest in conducting began in junior high as a fascination with following and analyzing orchestral scores, and he has enjoyed the outstanding opportunities to study conducting and composition during his career at Lehigh. He especially thanks Professor Diggs for his mentoring and guidance and the members of the Wind Ensemble for their loyal support throughout the preparations for today's program.

The Wind Ensemble at Lehigh University is a select group of students dedicated to the performance of original music written for woodwinds, brass and percussion. Drawn from the various colleges of the University, these students represent many diverse majors including engineering (civil, mechanical, electrical and chemical), computer science, physics, biology and business, as well as the many fields of the liberal arts. Under Mr. Diggs' direction, The Wind Ensemble was honored by *Downbeat Magazine*, receiving the award for the most outstanding college symphonic band in its 22nd Annual Student Music Awards.

David Diggs joined the Lehigh University faculty in 1998, following a distinguished career as a freelance woodwind specialist in New York City. Mr. Diggs has performed with the NYC Ballet Orchestra, the NY Philharmonic, and the Moiseyev Russian Ballet and in numerous Broadway shows. As a recording musician, he has made more than 1000 recordings for radio and TV jingles, sound tracks for movies and TV shows, and records.

Mr. Diggs has been internationally recognized for his research of the band music of the American Civil War era and the music to the English Foot Guards band of the late eighteenth century. He is credited with numerous premiere performances and recordings, and is included in *Who's Who in America* and *Who's Who in the World*. He was recently elected to Honorary membership in the Royal Society of Musicians of Great Britain. At Lehigh, Mr. Diggs teaches harmony classes and oboe, performs with the East Winds Quintet and directs The Wind Ensemble.

THE WIND ENSEMBLE AT LEHIGH UNIVERSITY

David B. Diggs, *director*

Piccolo

Kelsey Stocker

Flutes

Amy Lynes
Okhan Ilhan
Jennifer Brown
Haley Robinson
Devon Dowd

Oboes

Meghan Brisson
Hannah Hoganson
Kyra Feuer

Bassoon

Kimberly Seifert

E-flat Clarinet

Jin Nam Ahn

Clarinets

Geoffrey Groman
Anne Smolko
Sheila Strong
Alison Yirinec
Shannon Steiniger
Lauren Mentzer
Elliot Herz
Marissa Flores

E-flat Alto Clarinet

Erin Barrick

Bass Clarinets

Liz Zeffiro
Chris Roby

E-flat Contra-Alto Clarinet

Evan Frisch

Soprano Saxophone

Tyler Seip

Alto Saxophone

Ben Welkie

Tenor Saxophones

Andrey Stolyarov

Baritone Saxophone

Eamonn Carroll

Trumpets

Matthew Levy
DeVaughn Roberts
Derek Thomas
Devin O'Connor

French horns

John Muller
David Kaplan
Jessica Robinson
Kenny Barry

Trombones

Zach Saska
Carl Blew
William Heiser

Euphoniums

Scott Larson
Treavor Davis

Tuba

Kevin Campbell

Percussion

Evan Mullen
Mike Curley
Andrew Caferra
Alex Musliner
Kevin Scales

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2012-2013 Season

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Pia and David M. Ledy '70
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^deceased

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Lehigh University Music Department *2012 – 2013 Season*

September

22 at 8 pm
23 at 3 pm

NY Jazz Repertory Orchestra: *A Tribute to the Big Bands*
Faculty Recital: Emi Kagawa, piano

October

13 at 8 pm
14 at 3 pm
26 & 27 at 8 pm

LU Jazz Fusion: *Hollywood Jazz*
Faculty Recital: Eugene Albulescu, piano & Friends
LU Choral Arts: *The Jewel at the Center of the World*

November

2 & 3 at 8 pm
11 at 3 pm
17 at 8 pm
18 at 2 pm
18 at 4 pm

LU Philharmonic: *Old World England & Russia*
Vega String Quartet: *Romantic Giants*
Vega String Quartet: *Chiaroscuro: Works by Salerni and Jirásek*
Lehigh Student Chamber Music Ensembles
Senior Recital: Kaitlyn Baum, cello

December

1 at 8 pm
2 at 3 pm
7 at 8 pm
8 at 3 pm
9 at 4, 8 pm

LU Jazz Ensembles: *Fall Concert*
The Wind Ensemble at Lehigh University: *60!*
LU Philharmonic: *Worlds of Wonder*
LU Philharmonic: *Worlds of Wonder*
LU Choral Arts: *Christmas Vespers in Packer Chapel*

January

20 at 3 pm

Faculty Recital: Helen Beedle, piano with Sam & Denise Miller

February

2 at 8 pm
15 & 16 at 8 pm
17 at 3 pm
24 at 3 pm

NY Jazz Repertory Orchestra: *The Music of Jimi Hendrix*
LU Philharmonic: *Concerto Marathon*
LU Jazz Faculty: *The Music of Herbie Hancock*
East Winds Quintet: *All-American*

March

1 at 8 pm
2 at 8 pm
3 at 3 pm
22 & 23 at 8 pm

LU Glee Club & Dolce: *The Light Fantastic*
Lehigh Valley Jazz Repertory Orchestra & Randy Brecker
Faculty Recital: Timothy Schwarz, violin: *Two Views, One Region*
LU Choir, Glee Club and Dolce: *Hot Dates*

April

7 at 2 pm
13 at 8 pm
14 at 2 pm
19 & 20 at 8 pm
21 at 2 pm
26 & 27 at 8 pm
28 at 3 pm
29 at 8 pm

Senior Recital: Arielle Leacock, soprano
LU Jazz Ensembles: *Spring Concert*
LU Symphonic Band
LU Philharmonic: *From the New World*
Lehigh Student Chamber Music Ensembles
LU Choral Arts: *Wagner & Verdi*
The Wind Ensemble at Lehigh University: *Wind Spectacular*
LUVME Student Compositions

front cover imagery by Linda Ganus

Please visit our website at <http://www.lehigh.edu/music> and on Facebook at LU MusicDept
and visit the Zoellner site at zoellnerartscenter.org for more information